MACKIE®

2006 New Product Catalog, Vol. I

29 poppin' fresh products for 2006!

The Coalition to End Bad Sound

Every year, millions are exposed to bad sound.

This year, we can make a difference.

Bad sound isn't something many casual music listeners think about. They simply hear weak, muddy PA systems, and assume the band needs practice. Or they hear a poorly recorded CD and assume the musicians lack talent. If these listeners only knew what we in the music and audio community know... that bad sound is usually the result of cheap, poorly designed equipment, manufactured by unscrupulous companies looking to make a quick buck.

This year, as a proud sponsor of the Coalition to End Bad Sound, Mackie is delivering the widest range of professional audio equipment in our 15-year history. And each of our new audio products for 2006—from innovative new loudspeakers to desktop recording equipment—is designed by a "dream team" of veteran engineers in Woodinville, WA, Whitinsville, MA and Victoria, British Columbia to deliver great sound in spades.

Rest assured, all of Mackie's new gear for 2006 will out-perform and out-last anything in its class. And it will never, ever, hold you back from creating or performing your music to the utmost.

Because together, we can end bad sound.

The Coalition to End Bad Sound

BROUGHT TO YOU BY MACKIE.

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MACKIE *SAz* SERIES LOUDSPEAKERS

Super Active

MACKIE'S ULTIMATE HIGH-OUTPUT LOUDSPEAKER SYSTEMS, DESIGNED AND TUNED BY EASTERN ACOUSTIC WORKS.

When incredible accuracy and extreme output are a must, Mackie's flagship SAz Series represent the finest active loudspeaker systems on the market. These four newly developed "Super Active" loudspeakers improve upon Mackie's award-winning Active designs of the past with maximized power, re-calibrated electronics, high-definition neodymium drivers, and extensive acoustic design and tuning by the world-renowned Eastern Acoustic Works (EAW) engineering team.

Re-Engineered For Superior Performance

The new SAz Series Loudspeakers start with maximum power. The range opens with 500 watts RMS total in the SA1521z, and goes to a massive 1300 watts RMS total in the SA1530z, SA1232z, and SA1532z. And we made sure this power was translated into incredible accuracy with completely re-calibrated active electronics — including precision crossovers, thermal and transducer protection, and electronic time-correction. These revamped electronics are coupled with new neodymium mid- and high-frequency drivers, delivering greater accuracy and increased output versus previous ceramic-magnet models, yet weighing significantly less. And as the only premium active loudspeakers with optimized WaveFront™ horns, the SAz series' natural sound and ultra-wide dispersion are simply unparalleled in its class.

Precision-Tuned By EAW Loudspeaker Engineers

Because a loudspeaker is more than the sum of its parts, the new SAz Series Loudspeakers were developed and tuned exclusively by the EAW loudspeaker engineering team. This is the same team behind high-output loudspeaker systems for the Olympic games, the Super Bowl, and tours ranging from Usher to REM to Eric Clapton for over 25 years. The end result of their efforts is that the SAz Series loudspeakers function as highly efficient systems, optimizing acoustic, electronic, and mechanical designs to achieve the highest level of performance and value.

Put simply, the new SAz series stand as the finest active loudspeaker systems in Mackie history, rivaling professional passive systems costing thousands more.

800-898-3211 (Toll free within U.S.) • 425-487-4333 (Outside U.S.) • www.mackie.com • info@mackie.com

SA1521z

15-inch Two-Way High Output Active SR Loudspeaker

Pack a Punch Like Nothing Else. The SA1521z is an ultra high-output, two-way horn-loaded active sound reinforcement system. Featuring premium transducer components. The 1.75-inch neodymium high-frequency compression driver is powered by its own 100W RMS amplifier. The optimized horn element incorporates a low-distortion symmetric phase plug for improved dispersion and very natural mid- and high-frequency response. Low frequencies are handled by a high-output 15-inch long-throw woofer with a three-inch high-temperature voice coil, and powered by a dedicated 400W RMS amplifier.

- **Ultra high-output active system featuring integrated electronics and acoustic design by EAW loudspeaker team**
- **Bi-Amplified; with 400W RMS low frequency and 100W RMS high frequency amplifiers**
- **Electronic crossover filters, time correction, phase alignment, and thermal system protection**
- **Wide-dispersion, ultra-low distortion, high frequency horn design**
- **44mm (1.75") neodymium compression driver**
- **381mm (15") LF long-throw woofer with high-temperature voice coil**
- **Power On, Signal Present, Limiter and Thermal Protection LEDs**
- **Weight balanced with carrying handles for easy portability**
- **133dB SPL @ 1kHz/1 meter**
- **Frequency Response: 44Hz to 20kHz**

SA1530z

Three-Way High-Definition Active Sound Reinforcement Loudspeaker

- Ultra high-output 3-way active system featuring integrated electronics and acoustic design by EAW loudspeaker team
- Optimized wide-dispersion WaveFront™ high/mid horn system
- Tri-Amplified, with independent 1100W RMS low-frequency, 100W RMS mid-frequency, and 100W RMS high-frequency amps
- 44mm (1.75") neodymium high-frequency compression driver
- 152mm (6") horn-loaded neodymium mid-frequency transducer
- 381mm (15") LF woofer with high-temperature voice coil
- Complete electronic and component circuitry protection
- Power On, Signal Present, Limiter and Thermal Protection LEDs
- Weight balanced with carrying handles for easy portability
- 135dB SPL @ 1kHz/1 meter
- Frequency Response: 38Hz to 20kHz

SA1232z

Three-Way High-Definition Active Sound Reinforcement Loudspeaker

- Ultra high-output 3-way active system featuring integrated electronics and acoustic design by EAW loudspeaker team
- Optimized wide-dispersion WaveFront™ high/mid horn system
- Tri-Amplified, with independent 1100W RMS low-frequency, 100W RMS mid-frequency, and 100W RMS high-frequency amps
- 44mm (1.75") neodymium high-frequency compression driver
- 152mm (6") horn-loaded neodymium mid-frequency transducer
- Two 305mm (12") LF woofers with high-temperature voice coils
- Complete electronic and component circuitry protection
- Power On, Signal Present, Limiter and Thermal Protection LEDs
- Weight balanced with carrying handles for easy portability
- 136dB SPL @ 1kHz/1 meter
- Frequency Response: 39Hz to 20kHz

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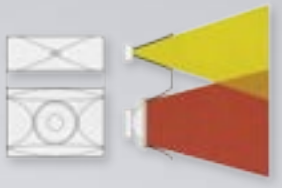
Three Super-Accurate 3-Way Designs

WITH PATENTED WAVEFRONT™ HIGH/MID HORN



Conventional horns fire straight out at different points. For a large segment of the audience, the sound doesn't "mix" very well.

Mackie's Optimized Wavefront™ system utilizes asymmetrical horns that mix mid and treble output for better detail and vocal intelligibility.

Mackie's top-of-the-line SA1530z, SA1232z and SA1532z employ several distinct elements to achieve their amazing accuracy and full, natural sound. For each model, frequencies above 3kHz are produced by a 1.75-inch neodymium compression driver, while a six-inch neodymium mid-range transducer operates between 700Hz and 3kHz—eliminating the placement of a crossover point in the center of critical voice frequencies.

Additionally, all three models feature our optimized wide-dispersion WaveFront™ horn design—a scientifically developed one-piece 90° x 40° horn that combines both mid- and high-frequency drivers. Unlike typical mid/high horn designs, the high-frequency section fires slightly downward into the six-inch mid-range driver's dispersion pattern, creating a focused, single wave front with excellent phase and power response characteristics. The resulting 90° x 40° dispersion pattern provides open, natural sound for the entire audience, even at extreme output levels.

SA1532z

Three-Way High-Definition Active Sound Reinforcement Loudspeaker

- **Ultra high-output 3-way active system featuring integrated electronics and acoustic design by EAW loudspeaker team**
- **Optimized wide-dispersion WaveFront™ high/mid horn system**
- **Tri-Amplified, with independent 1100W RMS low-frequency, 100W RMS mid-frequency, and 100W RMS high-frequency amps**
- **44mm (1.75") neodymium high-frequency compression driver**
- **152mm (6") horn-loaded neodymium mid-frequency transducer**
- **Two 381mm (15") LF woofers with high-temperature voice coil**
- **Complete electronic and component circuitry protection**
- **Power On, Signal Present, Limiter, and Thermal Protection LEDs**
- **Weight balanced with carrying handles for easy portability**
- **138dB SPL @ 1kHz/1 meter**
- **Frequency Response: 38Hz to 20kHz**

MACKIE *SRz* SERIES LOUDSPEAKERS

Professional Active

More Muscle, Wider Dispersion, Less Cash.

For those looking to step up from portable active speakers like the SRM450 to the higher output and floor-pounding authority of larger wooden cabinets, Mackie presents the redesigned SRz Series. These affordable 2- and 3-way professional active loudspeakers provide large-format sound, real wood cabinets, patented WaveFront™ horn assembly (SR1530z model), and integrated "no-hassle" active electronics—retaining all the simplicity of the popular SRM series, but with enough muscle for larger gigs.

Solid Wood Construction

Molded cabinets are perfect for portable loudspeakers like the SRM450, but to achieve the increased output needed for larger gigs, there's still no substitute for good ol' fashioned wood. Mackie's SRz Series delivers the renowned simplicity and integrated active electronics of its legendary SRM series, but with higher output 2- and 3-way wooden cabinets. To be specific, the cabinets are constructed of 18mm Baltic birch plywood and pressure-injected structural resin, providing more than enough "knock" to win over any audience.

Integrated Active Electronics

Thanks to completely integrated Mackie Active™ electronics, the SRz Series loudspeakers don't require any external amplifiers, crossovers or processing. The SRz Series' internal amplifier modules sit on a mammoth aluminum heatsink that eliminates the need for fans. And the Active circuitry inside provides precise electronic crossovers, level protection and time correction. Most importantly, having an integrated system in which the amplifier and all electronics are "tuned" to specific cabinet designs allowed Mackie loudspeaker engineers to completely maximize the SRz Series' output and frequency response.

Patented Wavefront™ Horn

The 3-way SR1530z loudspeaker features an optimized wide-dispersion WaveFront™ horn design—a scientifically developed one-piece horn that blends the output of the mid- and high-frequency drivers. Unlike typical mid/high horn designs, with a WaveFront™ horn, the high-frequency section fires slightly downward into the 6-inch mid-range's dispersion pattern—creating a focused, single wave front with excellent phase and power response characteristics. The resulting 90° x 40° dispersion pattern provides open, natural sound for the entire audience, even at very high output levels.

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SRI521z

15-inch 2-Way Active Sound Reinforcement Loudspeaker

- Mackie's most affordable professional active loudspeaker system
- Built-in active circuitry provides precision crossover, electronic time correction, phase alignment and equalization
- Bi-amplified, with 300W RMS low-frequency and 100W RMS high frequency-amplifiers
- Wide-dispersion, ultra-low distortion, high-frequency horn
- 44mm (1.75") titanium dome compression driver with optimized symmetric phase plug
- 381mm (15") LF woofer with high-temperature voice coil
- Complete electronic and component protection circuitry
- Weight balanced for easy portability
- 130 dB SPL @ 1kHz / 1 meter
- Frequency Response: 40Hz to 20kHz

SRI522z

Dual 15-inch 2-Way Active Sound Reinforcement Loudspeaker

- Built-in active circuitry provides precision crossover, electronic time correction, phase alignment and equalization
- Bi-Amplified, with 400W RMS low frequency and 100W RMS high frequency amplifiers
- Wide-dispersion, ultra-low distortion, high-frequency horn
- 44mm (1.75") titanium dome compression driver with optimized symmetric phase plug
- Dual 381mm (15") LF woofers with high temperature voice-coils
- Complete electronic and component protection circuitry
- Weight balanced for easy portability
- 133 dB SPL @ 1kHz / 1 meter
- Frequency Response: 43Hz to 20kHz

SRI530z

15-inch 3-Way Active Sound Reinforcement Loudspeaker

- Built-in active circuitry provides precision crossovers, electronic time correction, phase alignment and equalization
- Tri-Amplified, with 300W RMS low frequency, 100W RMS mid-, and 100W high-frequency amplifiers
- Patented WaveFront™ horn design provides wide dispersion and very natural sound
- 44mm (1.75") titanium dome compression driver with optimized symmetric phase plug
- 152mm (6") horn-loaded, high-output mid-range transducer
- 381mm (15") LF woofer with high-temperature voice coil
- Complete electronic and component protection circuitry
- Weight balanced for easy portability
- 126 dB SPL @ 1kHz / 1 meter
- Frequency Response: 38Hz to 20kHz

Precision Passive

INSTANTLY IMPROVE THE SOUND OF YOUR POWER AMPS

No-Compromise Passive Loudspeaker Designs

For those who need accurate, high-performance passive loudspeakers to complement their powered mixers and power amplifiers, Mackie's S200 Series Precision Passive Loudspeakers are the logical choice. Available in single-, dual-woofer, and subwoofer configurations, the S200 Series deliver extremely high sound pressure levels while retaining a very natural sound. Incorporating high-output low- and high-frequency drivers matched with precision crossovers, the S200 Series is the easiest way to instantly improve the performance of your existing PA system.

Tuned by the Loudspeaker Experts at EAW

The new S200 Series Loudspeakers represent Mackie's first affordable passive speakers tuned exclusively by the EAW loudspeaker engineering team. We're talking about the same team with more than 25 years of high-output loudspeaker expertise, having created loudspeaker systems for the Super Bowl, Iron Maiden, and the Pope. The result of their extensive tuning is a range of passive loudspeakers designed to achieve the greatest bang-for-the-buck.

Built Mackie-Tough

All S200 Series Precision Passive Loudspeakers are constructed using ultra-tough 18mm Baltic birch plywood and pressure-injected structural resin, translating into a very solid "knock" factor. With molded corners and integrated carrying handles, transporting the S200 Series is easy. And setting them up is too; they accept speaker-level signal via either a Neutrik Speakon® connector or female 1/4-inch TS (Tip/Sleeve) connector.

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S215

Precision Passive Two-Way Loudspeaker

- Precision transducer and crossover design tuned by renowned EAW loudspeaker engineering team
- Wide-dispersion, ultra-low distortion, high-frequency horn
- 350 watts long-term power handling; 1400 watts peak power
- 44mm (1.75") titanium dome compression driver with optimized symmetric phase plug
- 381mm (15") LF woofer with nearly indestructible high temperature voice coil
- 130 dB SPL @ 1kHz / 1 meter
- Frequency Response: 55Hz to 20kHz

S218s

Precision Passive Subwoofer

- Precision transducer and crossover design tuned by renowned EAW loudspeaker engineering team
- Bass-reflex driver enclosure for punchy, precise low-end and compact size
- 500 watts long-term power handling; 2000 watts peak power
- Single 457mm (18") LF driver with incredibly resilient high-temperature voice coil
- 122 dB SPL @ 1kHz / 1 meter
- Integrated 180Hz low pass filter
- Frequency Response: 38Hz to 360Hz

S225

Precision Passive Two-Way Loudspeaker

- Precision transducer and crossover design tuned by renowned EAW loudspeaker engineering team
- Wide-dispersion, ultra-low distortion, high-frequency horn
- 700 watts long-term power handling; 2800 watts peak power
- 44mm (1.75") titanium dome compression driver with optimized symmetric phase plug
- Dual 381mm (15") LF woofers with high-temperature voice coils
- 135 dB SPL @ 1kHz / 1 meter
- Frequency Response: 46Hz to 20kHz

High-Impact Touring Sound Technology: Now Available in a Compact, Affordable Design.

Ever wonder how touring loudspeaker systems can cover audiences of thousands with high-output, high-quality sound? In addition to the knowledgeable experts who array and tune these systems, the secret is that these loudspeaker systems employ "arrayable" cabinets with many more drivers; large, wide-dispersion horns; and subwoofer stacks—all configured to match the requirements of each venue.

In contrast, most audio and music retailers sell two basic types of "professional" loudspeakers: the compact, two-way box with a 12" or 15" driver and a small horn, and the compact subwoofer with a single or double 15" or 18" woofer. The most popular format—the 15" two-way—can provide ample punch and "ruler-flat" frequency response when listening directly in front of the speaker. But move even just a little bit to the left, right, up or down, and that perfect sonic image deteriorates rapidly.

We figured it was time for Mackie to once again raise the game of affordable pro audio—letting smaller venues, clubs and houses of worship tap into touring sound technology. Enter Mackie's flagship S400 Series Precision Passive Loudspeakers with Tetrad Technology.

Designed by the Touring Sound Experts at EAW

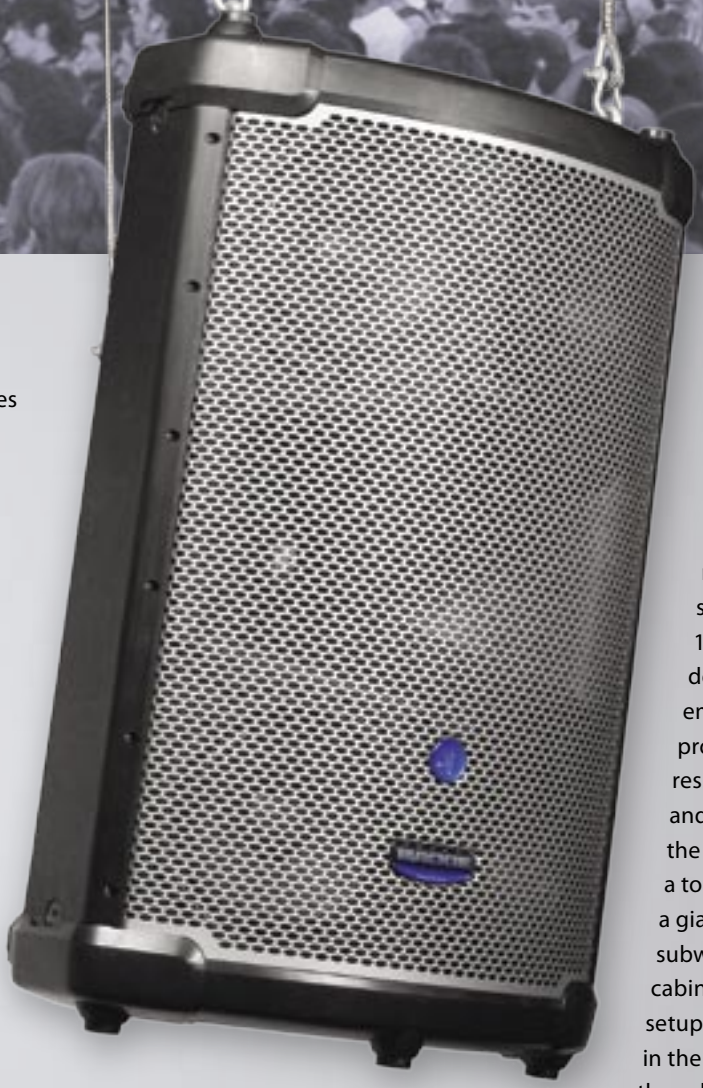
To develop the S408 Precision Passive Loudspeaker and S410s Subwoofer, Mackie enlisted the loudspeaker experts at our sister company Eastern Acoustic Works (EAW)—the company behind high-end touring systems and world-class stadium sound ranging from Eric Clapton to Iron Maiden to the Super Bowl. Their solution was to develop proprietary Tetrad™ Technology, bringing the advantages of large-format touring systems to a compact, portable loudspeaker design.

Proprietary Tetrad™ Design

Tetrad Technology starts by eliminating the biggest source of trouble with a 15" 2-way loudspeaker—the 15" woofer—and replaces it with four smaller 8" drivers, plus an unusually large horn in the center of the S408. The result is greater overall low-frequency driver surface area—200 sq. inches vs. 175 sq. inches—for more punch, plus a horn that delivers far better pattern control in the upper mid frequencies, where important stuff like vocals reside. The large horn also eases the crossover transition from the 1.75-inch titanium compression driver to the 8-inch drivers. This allows the S408 to keep the crossover frequency low enough that the critical vocal and midrange frequencies (1k-3k) are all reproduced by the horn, not shared between the horn and drivers. Put simply, this means the S408 sounds superb and projects extremely well—much closer to a true touring sound system than anything within thousands of dollars of its price, in fact.

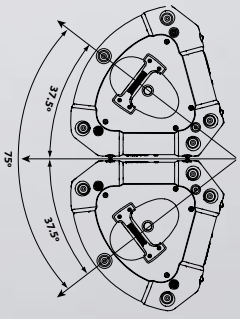
Versatile Array Options

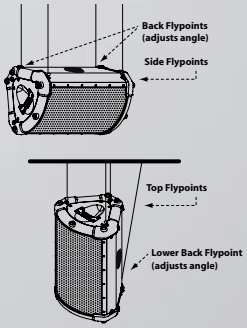
Because touring sound not only relies on more drivers but on arrayability, the S408 Mid/High box is eminently arrayable, with a trapezoidal shape and 12 integrated rigging points for flying and permanent installation. These boxes can be flown side-by-side on both sides of a stage, for example, yielding a whopping 150 degrees of horizontal coverage per side! Of course, the S408 also incorporates weight-balanced carrying handles and integrated pole mounts for more portable applications. And the trapezoidal cabient design and symmetrical acoustic design allows for professional stage monitoring, without the need for mirror-imaged speakers. (See below for some other application examples.)



The S410s Precision Passive Subwoofer

The S408 Mid/High box is ideally partnered with the S410s subwoofer, which also employs some serious innovation. While most compact and portable subwoofers use either a 15" or 18" driver and a folded-horn design to maximize bass, the S410s employs four 10" drivers per cabinet, providing a much tighter bass response, greater power handling, and far more impact. (In fact, in testing the S410s prototypes at The War Room, a top Seattle nightclub, we replaced a giant "big-name" professional subwoofer with several smaller S410s cabinets, using the exact same amplifier setup. On the first night, one DJ stopped in the middle of his set because he thought the stage was going to collapse.)





Built for Years of Abuse

The similarities between the S400 Series and touring sound systems don't end with sound quality. We also designed these enclosures to be extremely roadworthy. Both models feature solid 18mm Baltic Birch plywood enclosures coated with wear-resistant, textured black PVC vinyl paint. They also incorporate comfortable, weight-balanced carrying handles, top-notch hardware, and powder-coated silver speaker grilles that both look cool and protect the drivers from anything you're likely to throw their way.

S408

Precision Passive 2-Way Loudspeaker with Tetrad™ Technology

- 4 x 8" LF drivers in unique Tetrad alignment offer wide low-frequency dispersion and enhanced transient response
- 1" exit HF driver on an oversized 75° x 40° horn provides superb coverage and high-frequency definition; 2 horizontally arrayed enclosures provide 150° coverage
- Pole mountable on commercially available speaker stands
- Symmetrical Trapezoidal design allows for monitor wedge applications
- Stackable atop S410s Precision Passive Subwoofer
- Flyable both horizontally and vertically via 12 integrated 3/8" threaded inserts
- Portable with 4 balance-optimized top and side-mounted handles
- Dual parallel, locking NL4 connections for Input and Thru on rear panel
- Thermal Overload HF driver protection
- Sensitivity: 99dB SPL (1W/1m)
- 600W RMS power handling at 8 Ohms; 2400W peak
- Frequency Response: 60Hz-22kHz

S410s

Precision Passive Subwoofer

- Unique 4 x 10" LF driver configuration offers enhanced transient response vs. single 18" configuration
- Stackable design with recessed footholds allows for S408 atop a sub or two S410s stacked for a powerful long-throw sub-stack
- Top Hat pole receptacle for use with S408
- Portable with 2 balance-optimized side mounted handles
- Dual, parallel, locking NL4 connections for Input and Thru on rear panel
- Sensitivity: 96dB SPL (1W/1m)
- 750W RMS power handling at 8 Ohms; 3000W peak
- Integrated 180Hz low pass filter
- Frequency Response: 40Hz-400Hz

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NEW *Loudspeakers* 2006

SAz Series

EXTREME-OUTPUT, HIGH-DEFINITION ACTIVE LOUDSPEAKERS WITH NEODYMIUM DRIVERS — TUNED BY EASTERN ACOUSTIC WORKS

SAI521z
Premium Active 15" 2-way
Onboard Amplification:
400W RMS LF
100W RMS HF
Height: 32"
Front Width: 19.1"
Depth: 18.1"
Weight: 101 lbs

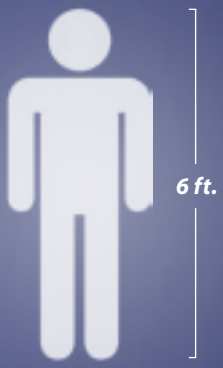
SAI530z
Premium Active 15" 3-way
Onboard Amplification:
1100W RMS LF
100W RMS MF/HF
Height: 43.9"
Front Width: 19.1"
Depth: 18.1"
Weight: 111 lbs

SAI232z
Premium Active Dual 12" 3-way
Onboard Amplification:
1100W RMS LF
100W RMS MF/HF
Height: 50"
Front Width: 19.1"
Depth: 18.1"
Weight: 132 lbs

SAI532z
Premium Active Dual 15" 3-way
Onboard Amplification:
1100W RMS LF
100W RMS MF/HF
Height: 50"
Front Width: 19.1"
Depth: 18.1"
Weight: 132 lbs

SRz Series

PROFESSIONAL 2-WAY AND 3-WAY ACTIVE LOUDSPEAKERS WITH BALTIC BIRCH WOOD CONSTRUCTION



SRI521z
Portable Active 15" 2-way
Onboard Amplification:
300W RMS LF
100W RMS HF
Height: 32"
Front Width: 19.1"
Depth: 18.1"
Weight: 101 lbs

SRI530z
Active 15" 3-way
Onboard Amplification:
300W RMS LF
100W RMS MF/HF
Height: 43.9"
Front Width: 19.1"
Depth: 18.1"
Weight: 111 lbs

SRI522z
Active Dual 15" 2-way
Onboard Amplification:
400W RMS LF
100W RMS MF/HF
Height: 50"
Front Width: 19.1"
Depth: 18.1"
Weight: 132 lbs

S400 Series

PRECISION PASSIVE LOUDSPEAKERS FEATURING TETRAD™ DRIVER ALIGNMENT TECHNOLOGY

S408
Precision Passive 2-way
Loudspeaker w/ Tetrad™
Power handling:
2400W peak/8 ohms
Height: 31.9"
Front Width: 20.1"
Depth: 17.9"
Weight: 72 lbs

S410s
Precision Passive Subwoofer
Power handling:
3000W peak/8 ohms
Height: 28"
Front Width: 24"
Depth: 25"
Weight: 95 lbs

S200 Series

PRECISION PASSIVE LOUDSPEAKERS IN BALTIC BIRCH WOOD ENCLOSURES

S215
Precision Passive 15"
2-way Loudspeaker
Power handling:
1400W peak/8 ohms
Height: 32"
Front Width: 19.1"
Depth: 18.1"
Weight: 67 lbs

S225
Precision Passive Dual-
15" 2-way Loudspeaker
Power handling:
2800W peak/4 ohms
Height: 50"
Front Width: 19.1"
Depth: 18.1"
Weight: 100 lbs

S218s
Precision Passive
Subwoofer
Power handling:
2000W peak/8 ohms
Height: 30"
Front Width: 21"
Depth: 21"
Weight: 82 lbs

M Series Power Amps HIGH-EFFICIENCY STEREO POWER AMPLIFIERS

Maximum Mackie Muscle

Power amps aren't at the top of most people's "exciting" lists. After all, what's exciting about big, heavy pieces of rackmount gear tucked into a corner or under a stage? Well, what if an amp made your loudspeakers sound 10 times better the moment you plugged in? And what if this amp was designed to squeeze every drop of power from conventional wall outlets? And what if there was a group of quirky, eccentric and mostly bearded analog engineers in Woodinville, WA whose eyes glow wildly at the mere mention of these new amps? Introducing the new M-Series High-Efficiency Stereo Power Amplifiers: the next generation of Mackie muscle.

The M-2000 (2000W), M-3000 (3000W), and M-4000 (4000W) represent the pinnacle of Class-H power amp engineering, from a design team with a collective 38 years of amplifier experience.

We named the M-Series "High-Efficiency Amplifiers" for their ability to squeeze every drop of power out of standard 120/240v power outlets, delivering more watts to your loudspeakers than anything even close to their price. And not only do the M-Series deliver major watts, but they sound incredible, thanks to Class-H power stages, new built-in limiters, a sparing use of negative feedback, and perfect crossover integration with Mackie's Precision Passive loudspeakers.

The final major M-Series advantage is their next-generation Fast Recovery and Adaptive Slew circuitry, a Mackie hallmark which lets them run "in the red" for hours on end without compromising sound integrity.

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High-Efficiency Design

What makes the M-Series so efficient? Glad you asked. The M-2000 utilizes 2-rail Class-H circuitry, while the M3000 & M4000 utilize the higher power capacity 3-rail Class-H circuitry. (If you understand this, skip this paragraph and give us a call. We're always hiring at Mackie.) For the non-engineers among us, 2- and 3-rail Class-H circuitry taps into additional power rails only when needed. This results in much greater efficiency and destructive heat. So it runs very cool versus other types of power amp designs, especially in real-world applications playing real music. This design not only maximizes power, but also improves long-term reliability.*

Fast Recovery Circuitry

Borrowing from technology found only in high-speed test equipment, the M-Series amplifiers employ Fast Recovery circuitry with Baker Clamps. The Baker Clamps prevent both the output stage and final Class-A voltage amp stage from saturating—a phenomenon known as "sticktion," where the amplifier delays its recovery past the original input clipping point. When recovery finally does take place, it can be abrupt, and generate a massive amount of higher-order harmonic distortion.... which sounds like, well, crap. Other amp manufacturers forgo the Baker Clamp since its effects are only noticeable when you are clipping your amp. But at Mackie, we know that most folks run their amps at unseemly clipping levels, so we figured it was worth it.

Fast But Remarkably Un-Furious Transients

Before we tell you about the M-Series exclusive Adaptive Slewing technology, here's what you need to know about slewing: the faster an amplifier's rate of slew, the better its transient response, the faster its recovery from clipping, and the less risk of slew-induced harmonic distortion through the entire audio band. A Mackie exclusive, new Adaptive Slewing circuitry allows M-Series amplifiers to pass the fastest transient attacks—like kick and snare drum, or any bass player trying to imitate Marcus Miller—while minimizing Class-H switching distortion. As a result, the M-Series have the lowest distortion of any Class-H amplifier on the market. And no matter how hard and fast you thrash, the M-Series amps are gonna be a couple of steps ahead, making sure the output is clean.

50% More Output Components than Our Competitors

Check out the competition, and you'll find the M-Series amps typically use 50% more output parts for the same power output levels. The M2000 uses 10 output transistors per channel, the M3000 has 12, and the M4000 sports 16. Sure, this costs us a lot more money to design and manufacture. But in extremely hot environments—like a punk show where one amp is driving a real-world 2Ω load like six speaker cabinets—having more output transistors is the only way to go. So that's just how we roll.

Low Feedback / Low Distortion From Day One

In addition to the aforementioned High-Efficiency design, advanced Filters and Adapting Slewing, M-Series amplifiers employ some good solid amp design principals. Namely, triple Darlington output stages, purely resistive loading of all voltage amplifier stages, and fully complementary/ differential design from amplifier input to output—all working together to give the M-Series some of the lowest distortion numbers of any manufacturer, without having to resort to substantial amounts of negative feedback. (Because, lets face it, you probably get enough negative feedback about your music as it is.)

Internal and External Protection

Amplifier reliability comes from both robust design and internal and external protection. Internally, M-Series amplifiers feature power supply over-temperature protection, low voltage / brownout protection, extensive fusing, and fusible resistors throughout. Each amplifier channel features Output DC offset protection, over-temperature protection, Input Slew clamping, and extensive Output stage protection. On the external side of things, the M-Series are over-designed to withstand bumps, drops and twists of fortune. Taken together, the chance of one of our M-Series amps failing at some critical moment is right up there with destruction of our planet by rogue asteroid collision.

** So death metal bands can finally book gigs in Hell without worrying about their amps.*

Quad Series Processors 4-CHANNEL DIGITAL LIVE SOUND PROCESSORS

Your Live Sound Toolbox Starts Here

Developed in collaboration with Acuma Labs and SIA software, Mackie is proud to introduce the Quad Series—24-bit rackmount processors that combine friendly, analog-style interfaces with the precision, convenience and reliability of next-generation digital processing. The Quad EQ and the Quad Comp/Gate start with no-compromise 24-bit circuitry, all-new digital algorithms, and the legendary ease-of-use which has become a Mackie hallmark. These processors offer instant storage and recall of frequently used scenarios, while their intelligent features and intuitive control panels make them ideal for use in fast-paced live settings. Taken together, the Quad EQ and Quad Comp/Gate are powerful and road-ready additions to any serious live sound toolbox.

Quad Comp/Gate

Quad EQ

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Quad Comp/Gate

4-CHANNEL COMPRESSOR / GATE

- **4 channels of 24-bit digital compression/limiting and gate/expansion**
- **Custom algorithms developed by Acuma Labs**
- **Individual gain reduction and output metering per channel**
- **Individual key filtering per comp and gate channels**
- **99 snapshots for instant store and recall of settings**
- **Stereo Linking of channels A and B, C and D**
- **Intuitive, easy to use front panel**
- **Professional input/output connections (XLR & TRS)**
- **Additional external side chain connections**
- **"Planet Earth" Power Supply (100-240VAC 50/60Hz)**

The Quad Comp/Gate's built-in Key Filtering function allows fast gating and compression based on an adjustable triggering frequency.

Four Channels of Powerful Compression and Gating

The Mackie Quad Comp/Gate is a state-of-the-art four-channel rackmount digital compressor/gate designed for world-class sound. Its compression/limiting and gating/expansion algorithms were written by the digital gurus at Acuma Labs to provide a very wide range of high-quality, instantly usable settings. With 99 user-definable snapshots for calling up, say, a favorite bass or vocal compression sound, the Quad Comp/Gate makes it much easier to get consistently fast, great-sounding mixes versus analog compressor/gates.

But it doesn't stop there. The Quad Comp/Gate's built-in Key Filtering function provides independent gating and compression based on an adjustable triggering frequency, and features a convenient Key Listen—so you can easily dial-in and monitor the specific range of frequencies while you're in the mix. A Side Chain input allows for triggering the compression/gating using external signals. And the Quad Comp/Gate's "Auto" feature senses input transients to automatically adjust attack and release times—eliminating the "pumping" effect associated with compression triggering.

A Study in Simplicity

Of course, none of the Quad Comp/Gate's bells and whistles would matter for live sound engineers if it wasn't amazingly fast to use. So the front panel is intuitively laid out with ultra-bright 12-segment metering, multi-color backlit buttons and nine backlit push-button knobs with LED collars to indicate settings from a mile away. You simply press the channel(s) you wish to process and adjust the knobs accordingly. Channels can be operated independently or stereo-linked with a single button press, making global FOH limiting adjustments fast and convenient. For maximum flexibility, the Quad Comp/Gate's rear panel includes both 1/4" TRS and XLR connections, TRS Side Chain send and return, and a "Planet Earth" power supply, which operates on voltages between 100 and 240v.

Total EQ and System Analysis in a Single Box

Forget everything you know about EQ processing... OK, maybe not everything, but the new Quad EQ is really that different. This innovative four-channel, 30-band digital EQ combines three of the most common live sound tools—equalization, sound pressure level metering, and a real-time analyzer (RTA)—into a single box, on a single display, for the first time ever. And with superb-sounding Adaptive-Q filtering, 24-bit processing, 99 user-definable snapshots, and a bright, easy-to-use interface, one processor finally becomes "command central" for your entire live sound system.

Four Channels of 30-Band Adaptive-Q Equalization

The Quad EQ employs four 30-band graphic, Adaptive-Q Equalizers—an innovative design that provides equalization +/- 12dB using 30 individual EQ filters, without the ripple and gain-boosting artifacts found on traditional (Constant-Q) units. These Adaptive-Q filters and new, super-accurate LED display ladders paint a highly detailed picture of the Quad EQ's effect on the output signal. So in other words, what you see is what you get. Of course, if you're the type of person that likes to measure and analyze, you'd really want to get a mic and an RTA unit, which brings us to...

Onboard Measurement Tools

For the first time, sound-pressure level (SPL) and SMAART™ real-time analyzer (RTA) meters are no longer expensive add-ons, but part of a fully integrated, user-friendly package. The Quad EQ includes a bundled SIA reference mic, as well as a dedicated reference mic input. Once plugged in, SPL can be displayed via a bright 3-digit display in the upper right corner (at high SPLs, this meter also serves to warn you of oncoming police officers). Or simply press the Mic button and the built-in RTA will display what's going on in the room, on the same ultra-bright* ladders as the EQ filters. In this way, you can simultaneously view your EQ settings versus what the results are. And RTA data is post EQ, so if you encounter feedback, you can quickly see it, cut it, and view the results. Now that's progress.

Even More Digital Advantages

Of course, with the Quad EQ's ample processing power, we couldn't leave well enough alone. So we added some features live sound folks will really appreciate: 99 user snapshots to store and recall your EQ settings; a built-in pink noise generator; variable Hi and Low pass filters with multiple slopes on all four channels; Stereo Linking of channels A/B and C/D; high-quality TRS and XLR input/output, and a Planet Earth power supply for use anywhere between 100 and 240v.

**People are really attracted to sound engineers who know how to operate equipment with lots of flashing lights, so the Quad EQ was especially designed with plenty of lights in operation.*

Quad EQ

4-CHANNEL GRAPHIC EQUALIZER

- **4 channels of digital 30 band, Adaptive-Q graphic equalizers**
- **Variable High and Low pass filters on each channel with multiple slopes**
- **Built-in RTA (Real Time Analyzer) of input or mic signals**
- **Simultaneous EQ and RTA display**
- **A, B, and C weighted dB-SPL meter function**
- **Built-in Pink noise generator**
- **99 snapshots for instant recall of settings**
- **Stereo Linking of channels A and B, C and D**
- **Intuitive, easy to use front panel**
- **Professional input/output connections (XLR & TRS)**
- **"Planet Earth" Power Supply (100-240VAC 50/60Hz)**
- **Really impressive "Light Show"**

Onyx 4-Bus Series PREMIUM MID-FORMAT LIVE SOUND CONSOLES WITH ONYX PREAMPS

The New Standard in Mid-Format Live Sound Consoles

Until now, nightclubs, bands and houses of worship have had to choose between channel count and sound quality when looking for a reasonably priced mid-sized analog console. That was then, this is now. Introducing Mackie's flagship Onyx 4-Bus Series live sound consoles—the new standard in mid-format mixing.

Onyx 32.4

Onyx 24.4

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The new Onyx 24.4 and 32.4 consoles upgrade the performance and functionality of the legendary Mackie SR24*4 and 32*4, while retaining their convenient 24- and 32-channel footprint. The greatly enhanced Onyx feature set includes 100mm Panasonic® faders, all-new mic preamps, completely redesigned analog circuitry, new Perkins EQ, and a built in assignable stereo compressor/limiter section—all at a price that won't break the bank.

An All-New Design for Superior Sound

After 15 years designing industry re-defining mixers, Mackie has assembled one of the most grizzled teams of analog engineers in the business. This team spared no expense developing the Onyx 4-Bus Series, pulling together the highest-quality components available—from premium op-amps to IC chips costing exponentially more than those used in previous designs. All-new summing bus circuitry was designed from the ground up to maximize headroom. And the entire signal chain was electronically balanced from input to output, offering big, full-range sound and lower noise than any mixer in this class. Most significantly, premium Onyx mic preamps, Perkins EQ circuitry, and a new THAT® Corporation 4301 assignable stereo compressor/limiter chip were custom tailored specifically for these new consoles. It's a difference you'll hear right out of the box.

Onyx Mic Preamps: "Boutique" Quality for the Rest of Us

Although Mackie's previous-generation XDR mic preamps set new standards for both quality and performance, our acclaimed Onyx mic preamps offer even greater fidelity, headroom and transparency—as well as better radio frequency (RFI) rejection and wider dynamic range than ever before. With specs like 123dB total dynamic range, –129.5 dBm Equivalent Input Noise, and 0.0007% Total Harmonic Distortion, Onyx preamps can hold their own against the "tweakiest" boutique standalone mic pres—as numerous magazine and online reviews have confirmed.

Perkins EQ: "British" Sound with Greater Filter Control

In developing EQ circuitry for Onyx, we enlisted the aid of veteran audio engineer Cal Perkins. (For those of you who don't know Cal, he's been designing amazing audio gear since Greg Mackie was swiping copies of *Popular Mechanics*.) As a result of Cal's expertise, Perkins EQ circuitry takes the classic Wein Bridge circuit topology used in British mixing desks during the '60s and '70s, and gives it greater filter and phase shift control. The end result is a very effective and extremely musical 4-band EQ with sweepable low- and high-mids—perfect for the throes of live sound mixing.

Assignable Onboard Stereo Compressor/Limiter Section

Sound engineers have long used master compressors/limiters to smooth out live sound mixes, maximizing the performance of both great and not-so-great sound systems. So we decided to integrate a high-quality master compressor/limiter chip from THAT® Corporation into both the Onyx 24.4 and 32.4. This assignable analog stereo compressor/limiter chip was designed and manufactured in the US by veteran analog engineers, offering true RMS Detection and Auto Make-up Gain for extremely accurate and musical results. It features independent Threshold, Ratio and Fast/Slow Attack controls, and can be assigned post-fader to the L/R main mix (for system limiting and protection) or pre-fader to Group 1 / 2 or 3 / 4 outputs (for grouped signal compression, like drums or background vocals). This reduces the hassle and expense of separate outboard processing.

The Onyx 4-Bus Series Master Section

The Onyx 4-Bus Series Master section provides everything you'd expect from a Mackie mixing console, and more. Designed with a practical and easy-to-understand layout, anyone from a Sunday morning volunteer operator to a seasoned professional engineer can quickly learn to operate the console, fully exploiting its outstanding capabilities.

Main/solo And Compression Meters

Two Giant, 12-segment LED meters for Left and Right Main Outputs with large green and amber "Rude Solo" LEDs that flash to indicate current AFL and/or PFL status. Plus two additional 12-segment LED meters are dedicated to the built-in compressor to provide clear indication of input signal and gain reduction.

Onboard Compression/Limiting

An assignable high-quality analog stereo compressor/limiter with adjustable Threshold, Ratio, and Fast/Slow attack, plus metering. Assignable post-fader L/R main mix (for system limiting) or pre-fader Group 1 / 2 or 3 / 4 outputs (for group compression of things like drums and background vocals).

6x2 Matrix

Two additional independent mixes can be created from the Subgroups and Main Outputs for recording, zone outputs, hearing assistance systems, in-ear monitor (IEM) systems, and additional Aux sends.

Masters And Utilities

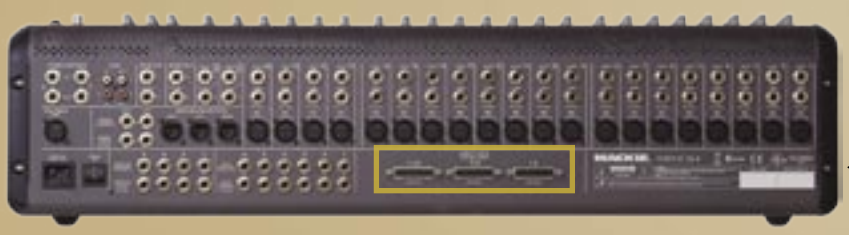
Master switches for the four Mute Groups, Talkback system with extensive routing, Mono Main Output control with Solo, Headphone and Monitor Output control, and a single 100mm Panasonic® fader for the Main Outputs provide convenient access to all the necessary functions.

Group Control

Four 100mm Panasonic® faders provide smooth and accurate control of Group levels. A 4-segment input meter instantly provides signal level information. Mute and AFL Solo buttons with LEDs, plus Main Mix assignment and Group Pan controls round out the section to give you quick access to all the control you need.

Balanced Mic/line Direct Outputs

On the rear of each Onyx console are DB-25 female connectors (in groups of eight), which can be used to route all mic/line signals to an external device. These connectors are configured with standard Tascam® pin outs. All of these balanced direct outputs are pre-fader and switchable via internal jumpers as either pre- or post-EQ. These outputs are ideal for multi-track live recording.



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...and Channel Strip.

Mackie has combined the premium sound quality of the Onyx mic preamp and Perkins EQ with an extensive professional feature set—all packaged into an intuitive, ergonomic layout for maximum ease-of-use.

Onyx Mic Preamplifiers

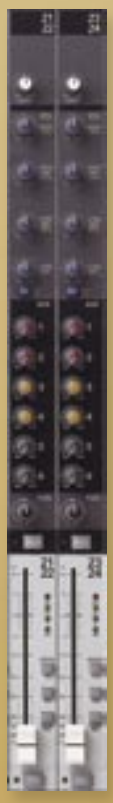
Mackie's Onyx mic preamps feature individual 48V phantom power (with indicator), pad switch, 100Hz High Pass Filter, and polarity inversion to provide exceptional fidelity and professional functionality.

Perkins EQ

A revolutionary new design that not only captures that sweet "British console" sound, but allows for greater filter and phase shift control. This new EQ design is an improvement on the classic Wein Bridge circuitry used in British mixing desks during the '60s and '70s. The end result is a very effective and extremely musical EQ section.

Six Flexible Auxiliary Sends

Each Aux send can be configured pre- or post-fader and has a Mute and AFL Solo function in the master section. Each Aux is post-EQ and post-Mute for typical dual-function FOH/monitor mixing applications.



Mono Channel Strip Master Section

Each channel comes equipped with a 100mm Panasonic® fader for smooth, high-resolution control of your mix. A four-segment input meter next to the fader instantly provides an expanded view of signal level – far superior to the typical signal/peak LEDs found on most consoles. Mute and Solo buttons with indicators are positioned above and below the fader to ensure functional separation.

Two Dedicated Stereo Inputs

The last two channels are for stereo signal like effects returns, stereo synthesizers or other two-track playback devices. These are full channel strips with appropriate 4-band fixed EQ, all 6 Aux sends and channel master section.

More Bang for Your Buck

The Onyx 24.4 and 32.4 were designed to bring large-format console features to smaller live sound applications. These features include 100mm Panasonic® faders for maximum mixing resolution, analog direct ouputs for multi-track recording, and six pre/post switchable Aux sends for monitor output and effects routing. Plus, Aux inserts for adding graphic EQs to monitor mixes. We've also added new features that any hardcore live engineer can appreciate–like a 6x2 Matrix Mixer that offers two additional Mix outputs for cry rooms, green rooms and other zoned outputs. (Or use the Matrix for broadcast or simple recording applications.)

Over-Designed for Life on the Road

We know live sound can be tough on equipment. (Hey, we use this stuff too.) That's why we designed the Onyx 4-Bus Series to handle anything the road dishes out. Chassis rigidity is maximized by vertical aluminum support beams spaced across the top of the console. And because these boards get moved around a lot, we designed comfortable carry handles right into the sides—even though they are portable enough to just tuck them under your arm and go.

d.2 PROFESSIONAL 2-CHANNEL DJ MIXER

The ultimate DJ mixer... And the only one with FireWire.

For most of Mackie's 15-year history, we've been asked by professional DJs, remix artists and producers to bring our world-renowned mixer expertise to the world of DJ mixers. But we didn't think the world really needed another DJ mixer, unless it would bring something truly new and different to the game. Today, we're proud to announce the DJ mixer of the future. Introducing the d.2.

The d.2 is the world's best-sounding, best-built 2-channel DJ mixer. It's also the first DJ mixer with a FireWire option, letting you mix and record music directly to and from your Mac or PC laptop or desktop. Among the d.2's standout features are a clean, intuitive layout, bulletproof construction, premium analog VCA circuitry, and ultra high-performance components.

Just a few of these standout components include:

- *An Infinium® optical, no-contact crossfader with adjustable tension*
- *Mackie-designed mic and turntable preamps with superior detail and maximum "punch"*
- *Smooth analog EQ with full kill capabilities*
- *Optional FireWire I/O card for recording and playback of 24-bit audio directly via Mac or PC*
- *3-position spring-loaded Transform switches*
- *A solid 14-gauge all-steel chassis (thicker than Vestax, Rane, etc.)*

Why should you care about these components? Because they directly affect the sound and reliability you get out of your DJ mixer.

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d.2

Professional 2-Channel DJ Mixer with Premium VCA Circuitry & FireWire I/O

- **Premium 2-channel DJ mixer with analog VCA circuitry**
- **FireWire option card for recording and mixing mp3's and other files directly to/from Mac or PC**
- **45mm "no-contact" Infinium™ optical crossfader for years of use with no audio degradation**
- **Mackie-designed mic and turntable preamps for ultra-low noise and maximum "punch"**
- **2 stereo program channels with CD, Phono/Line, and FireWire input select**
- **3-band EQ per channel w/ complete kill filters and blue backlit knobs**
- **User-rotatable 3-position spring-loaded Transform switches with latching mode**
- **Flexible effects routing with variable FX send control**

The Infinium® Crossfader

The d.2 is the world's first DJ mixer to incorporate the revolutionary Infinium optical crossfader with adjustable tension. Based on the world's first optical, no-contact design, the Infinium™ crossfader delivers precise, ultra-smooth response for years... no matter how much you scratch. And without the risk of dust and grime deteriorating audio performance, this crossfader will sound as good in 10 years as the day you bought your mixer. An adjustable tension control lets you customize the fader feel to be as loose or tight as you desire.

A High-Headroom, Analog VCA Design

The d.2 uses an all-analog Voltage-Controlled Amplifier (VCA) design with ultra high-performance components, tuned to provide the maximum headroom and lowest noise of any mixer in its class. Thanks to its VCA design, the d.2 is immune to the deterioration in sound quality plaguing traditional DJ mixers. Dust particles and the general crud of life will wreck old-school faders — but VCA faders power right through these obstacles night after night, year after year.

FireWire Computer Connection

The d.2 is the world's first mixer with an optional FireWire computer connection. With the FireWire card installed, you can connect the d.2 mixer to any Mac or PC (Mac OSX 10.3.5 and higher, Windows XP) to directly play back music from virtually any music software application—including Traktor, Serato, Live, iTunes, and Windows Media Player. You just set the Input Select switch at the top of either or both channels to "FireWire," and mix two stereo tracks directly from your computer. The FireWire card also lets you simultaneously record your DJ sets to your computer with no additional hardware required.

Thoughtful Performance Features

In addition to its ultra-robust construction and comfortable layout, the d.2's control surface offers several cool performance features. Rotatable spring-loaded 3-position (on/off/momentary) switches provide a whole new world of Transformer effects. A Reverse switch and variable Contour control for each fader let you dial in the feel that's just right. And the Channel EQ gives you up to 10dB of boost or complete kill of each frequency range — complete with backlit blue knobs so you can see your EQ settings, even in low-light clubs and DJ booths.

Professional Audio & Power Connections

As you might expect, the d.2's rear panel is equally impressive. A genuine Mackie mic preamp provides up to 50dB of gain with +48V Phantom Power, so you can connect both dynamic and studio condenser mics. Balanced XLR Main outputs with a Mic/Line level switch assure a great-sounding connection to any PA system. And with its Planet Earth switching power supply, the d.2 can accompany you wherever your gig takes you (~100-240 VAC / 50-60Hz). Just plug-in and start spinnin' wherever you are, worldwide.

TT24 DIGITAL LIVE CONSOLE EXPANSIONS

Our breakthrough digital live console gets even more powerful.

The idea behind our popular TT24™ Digital Live Console is simple. We wanted to give engineers all the benefits of live digital mixing, without the daunting learning curve or bank-breaking price tag. As the first mid-sized digital console exclusively developed for live sound, the TT24 gives engineers snapshot recall of levels, EQ, effects, routing and virtually everything else. And because the TT24 was designed by the analog mixer fanatics at Mackie, it has gobs of I/O and is fast, friendly and flexible. This year, we've enhanced the TT24 with new expansion and connections options, dramatically increasing the power of this revolutionary console.

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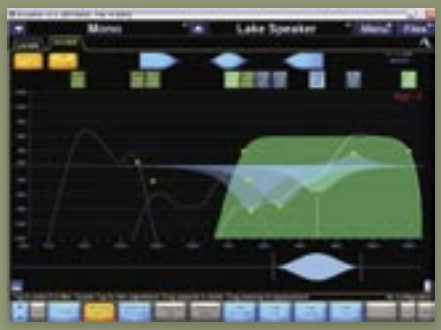
New LP48 Lake Processor Card

Mackie is proud to introduce a powerful expansion option for the TT24 Digital Live Console — the LP48 Lake® Processor Card. This card greatly enhances the TT24 by adding renowned Lake EQ and Lake Loudspeaker Processor tools to the console's already generous DSP capabilities.

Lake Ideal Graphic EQ™

Lake Mesa EQ™



Lake Loudspeaker Processor

LP48 Lake® Processing Card

Mackie is proud to introduce a powerful expansion option for the TT24—the LP48 Lake Processor Card. This card greatly enhances the TT24 by adding Lake Technology's renowned Lake EQ and Lake Loudspeaker Processing tools.

User-Configurable Processing

The LP48 offers three modes of operation, Lake EQ Mode (10 insertable Lake EQ modules), Lake Loudspeaker Processor Mode, (a complete 4x8 loudspeaker processor), Split Mode (provides 5 Lake EQ modules and a 2x4 Lake Loudspeaker Processor).

Full-featured Lake Loudspeaker Processing

The LP48 can be configured to provide a full-featured loudspeaker processor with up to 4 inputs and 8 outputs. It offers 2-, 3-, and 4-way crossover modules complete with input/output delay functionality for time alignment of delay stacks and drivers. The extensive library of Lake presets are supported, including the entire line of EAW loudspeaker products.

Lake Ideal Graphic EQ™

The Lake Ideal Graphic EQ is a super-charged 1/3 octave graphic EQ module that provides tighter filter control over traditional analog (and digital) graphic EQs. By using "raised cosine" algorithms, this EQ yields a frequency response that truly matches the curve established on the graphic interface.

Lake Mesa EQ™

In addition to offering classic shelving and parametric filters, Lake's Mesa EQ also features asymmetric filtering for independent control over the upward and downward slopes of a parametric section. This is particularly useful when performing corrective adjustments to the asymmetric response patterns of all loudspeakers.

More New Expansion Options

U100 Console Networking Card

The optional U100 enables the TT24 to communicate with external DS-3232 Digital Snake.

DS-3232 Digital Snake

This digital snake provides 32 x 32 I/O for distances up to 300 ft. using a standard Cat-5 cable. It allows remote control of the DS-3232 mic preamps from the TT24 console, and eliminates the signal degradation associated with long analog audio snakes.

UFXII DSP Expansion Card

The UFXII card gives the TT24 additional DSP horsepower, adding EQ, Gate, and Compressor processing to channels 25-48, allowing users to expand from 24 to 32, 40 or 48 mic preamps—without sacrificing EQ and dynamics processing.

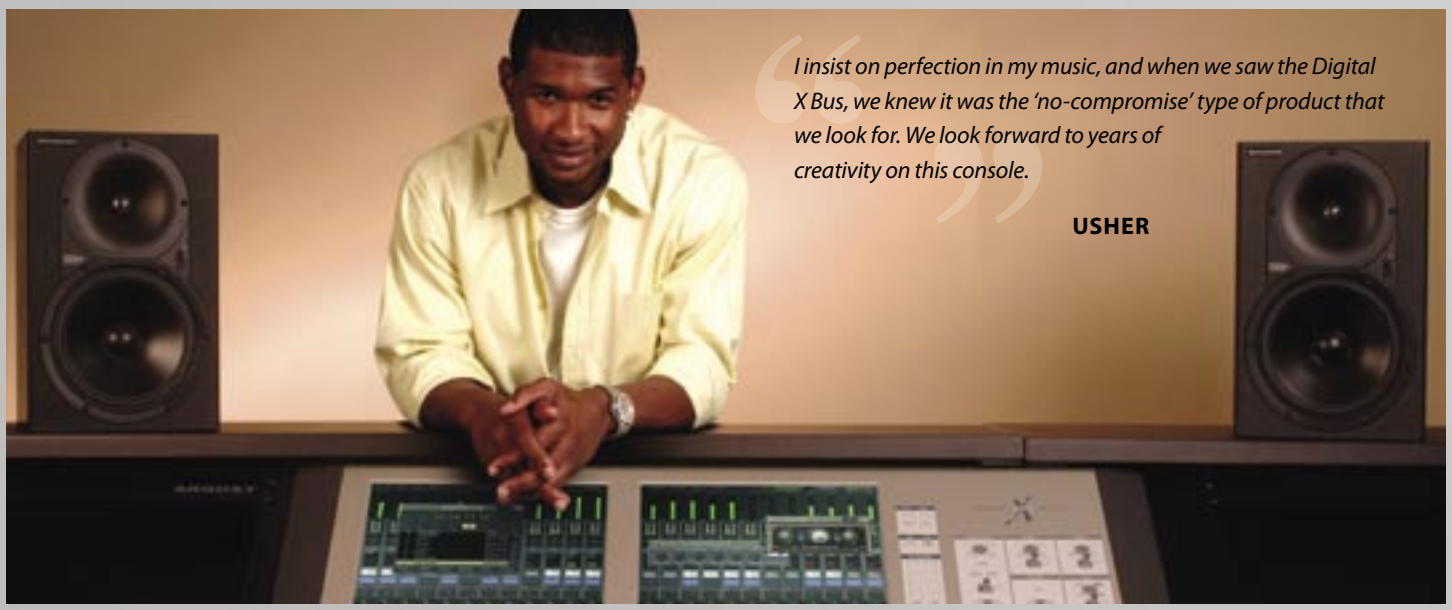
DIGITAL X BUS *X.400*

HIGH-DEFINITION PRODUCTION CONSOLE

The digital console of the future. Here today.

Designed for professional recording and post-production applications, the new Digital X Bus X.400 is a next-generation high-definition digital production console that ups the performance ante from the already-powerful X.200 model. With dual 3.2GHz Xeon processors, up to 2GB of RAM for massive mix horsepower, an extra card slot for 24 additional channels of I/O—providing a total of 96 inputs and outputs at 96kHz—the x.400 is ready for your most demanding projects.

In addition to standout Digital X Bus features like dual 15" touch screens, onboard VST plug-in support, streaming FireWire I/O, and a full rear-panel card cage, the X.400 delivers advanced surround sound functionality previously found only on much more expensive consoles. This includes smart channel panning and simple Stem Management via a bus/stem assignment matrix, where any of the 24 buses can be assigned to any stem.


I insist on perfection in my music, and when we saw the Digital X Bus, we knew it was the 'no-compromise' type of product that we look for. We look forward to years of creativity on this console.
USHER

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X.400

High-Definition Production Console

- 96kHz digital mixing console with selectable operation up to 192kHz
- 96 input, 96 output matrix at 96kHz
- 46 input, 50 output matrix at 192kHz
- Dual 3.2Ghz Xeon processor architecture with hyper-threading
- User-configurable I/O includes FireWire, AES/EBU, ADAT/TDIF, and analog Mic and Line cards
- Full surround mixing and monitoring capabilities
- 24 Mix/Surround busses assignable to multiple destinations including L/R Mix
- Bus Source/Return Switcher Panel for all busses
- Flexible Panning Law/Assignment for custom Stem management
- 24x8 Speaker Output Assignment Matrix with Cut/Solo for each output
- 24 VCA-style Group Channels
- Lock feature to bypass bank switching for specific channels
- Mix-Minus Configuration for all 24 busses with Copy L/R mix feature
- Surround Monitoring Formatter for "Fold Down" Monitoring
- Dual 15" touch-screen graphic user interfaces plus mouse control
- Twenty-five 100mm Penny + Giles motorized optical touch-sensitive faders
- Full channel processing package including dual DSP inserts, parametric EQ and dynamics section
- Support for select VST plug-ins internally
- Floating insert points for accessing external processing equipment from any channel, aux, or bus
- Tape-style transport with memory location recall and weighted Jog/Shuttle wheel
- Comprehensive automation system with event editing and dynamic/scene automation
- LTC (SMPTE), MTC, MMC, and Word Clock sync
- Mackie Control Universal™ Layer for all 25 faders
- Various metering options, including VU meter, full size meter bridge, and scalable metering ranges
- Full Control Room section including dual phones, talkback, surround level control and calibration to reference level
- Multiple USB 2.0 ports for connecting CD ROM drives, Flash drives, keyboard/mouse, or other peripherals
- Internal white & pink noise and variable tone generator with spectrum analyzer display
- Unique "Fader Swap" function to use faders for controlling all parameters, including EQ and VST plug-ins
- RS-422 (Sony® 9-pin) Control
- Custom cherry wood side panels

Built for Surround Mixing

The X.400 features advanced surround sound functionality with the flexibility you'd expect from a much more expensive digital production console. Stem Management is simple via the bus/stem assignment matrix, where any of the 24 buses can be assigned to any stem. Smart channel panning provides appropriate panning controls for the stem to which the channel is assigned. A simple, user-configurable Speaker Assignment Matrix features floating insert points on every monitor output, and offers convenient cut/solo functionality. The X.400's Surround Monitoring Formatter provides lightning fast fold-down mixes from one stereo/surround format to another. It's surround, simple, and just the way you want it.

Flexible I/O Options

The Digital X Bus' modular architecture and full rear-panel card cage provides access to internal components simply by removing the rear of the chassis. In this way, you can configure the console's I/O exactly as you see fit, without having to pay for connections you'll never use.

AES CARD

MIC / LINE 4 CARD

DIGITAL CARD

LINE CARD

FIREWIRE CARD

MIC / LINE 8 CARD

Knobs Galore for the

The Ultimate Rotary Control Surface for Logic 7, Sonar, Tracktion 2 and Reason, Now Controls Your MIDI Hardware and Software.

Mackie Control C4

32-Knob Hardware / Software Control Surface

- 32-knob control surface with complete integration with Logic 7, Sonar, Reason, and Tracktion 2
- Control of up to 32 simultaneous parameters without switching banks
- Intuitive control of multiple plug-ins at once
- Four 55 x 2 character backlit LCDs for in-depth visual parameter feedback
- 32 rotary V-Pot encoders with integrated push-buttons, arranged in groups of eight
- Works in harmony with Mackie Control Universal and Mackie Control Universal Extender
- Support for other DAW applications coming soon

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Desktop Hardcore

Logic 7 REASON SONAR tracktion

Logic Pro®, Sonar®, Reason® and Tracktion users are blessed with an abundance of fantastic virtual instruments and plug-ins. But as these plug-in effects and instruments become more powerful and complex, utilizing them to their fullest with a mouse and keyboard alone can be frustrating and time consuming. To truly tweak those sounds, you need real hardware knobs... lots of them. Not to mention multiple LCDs to let you know exactly what you're tweaking as you tweak it. That's why we developed the Mackie Control C4: the ultimate plug–in controller for Logic 7, Sonar, Reason and Tracktion—and now your hardware and software MIDI synths!

V-Pots: More Than Your Average Knobs

With its 32 V–Pots™ and four giant virtual "scribble strip" displays, the Mackie Control C4 can simultaneously access and display up to 32 plug–in parameters without switching banks. The 32 push–button V–Pots are arranged in groups of eight directly below the four 55x2 backlit LCD displays, and surrounded by LED rings that display current knob positions. So you can actually see, in plain English, the software functions you are modifying. Function buttons beneath the displays and knobs allow you to select the arrangement of software parameters exactly how they show up on screen. It's a level of tight software/hardware integration and feedback that simply isn't available on other control surfaces.

Plays Well With Mackie Control Universal

The Mackie Control C4 can greatly speed up your production environment, and can be used independently as a stand–alone module, or in concert with Mackie Control Universal and Mackie Control Universal Extenders. You can even combine multiple C4's for immense realtime control.

New C4 Commander Software

KNOB-BASED CONTROL FOR YOUR MIDI HARDWARE AND SOFTWARE!

C4 Commander brings the world of Mackie's ultra-hip C4 hardware controller to your new or vintage MIDI hardware—opening up control possibilities once buried in menus and limited display. Imagine, keyboardists can finally tweak all the parameters in their favorite synths, guitarists can tweak their guitar processors, and audio engineers can unlock all the power of their rackmount reverbs while staying in the monitoring "sweet spot."

Using an intuitive drag-and-drop visual interface, C4 Commander allows users to map parameters of hundreds of popular MIDI hardware devices to the V-pots and scribble strips of the C4, delivering hands-on control and visual feedback to the rest of your studio.

More than 180 instrument profiles are included, and custom C4 layouts are easily constructed. You can even map parameters of different devices to a single page on the C4 for an incredibly wicked live performance controller. (Imagine having control of filter cutoff for all your synths, both hard and software, on a single C4 controller page!) The level of hardcore tweakability is limited merely by having only 10 fingers and 24 hours in a day.

C4 Commander

- **Completely customizable layouts; users can even map parameters of multiple devices on a single C4 page**
- **Integrated layout editor allows user to apply custom labeling to upper row of scribble strip, for easy to read and navigate custom layouts**
- **Use C4 hardware buttons to select different layouts, choose screen spits, and more**
- **Ships with pre-existing library of more than 180 instruments and effects processors, plus ability for user to create new profiles**
- **Upcoming website allows for sharing user created layouts**
- **Ideal for keyboard players, recording engineers, guitarists, sound designers and more**
- **Works on both Mac and PC; uses very little CPU power**

Onyx 400F

Mic Preamp & 192kHz FireWire Interface

- **Premium FireWire-based studio recording preamp/audio interface**
- **4 acclaimed Onyx mic preamps with class-leading fidelity and dynamic range**
- **Superb AKM® 24-bit/192kHz A/D and D/A converters**
- **Internal 64-bit floating point processing for superior sound and minimal CPU drain**
- **10 x 10 DSP Matrix Mixer with powerful software interface and flexible, recallable routing**
- **Onboard DSP provides custom Control Room / Headphone mixes at near-zero latency**
- **Stand-alone operation: DSP mixer retains settings even when computer is not connected**
- **No channel count sacrifices, even at 192kHz sampling rate**
- **4 additional balanced line inputs; 8 balanced line outputs**
- **TRS inserts on Inputs 1, 2, 3 and 4**
- **Control Room and Dual Headphone Outputs with independent level controls**
- **Dual FireWire ports for daisy chaining and direct connection to Mac or PC**
- **MIDI, Word Clock and S/PDIF I/O**
- **Includes Tracktion 2 Audio Production software and plug-in bundle**

There are plenty of FireWire audio interfaces on the market today. But if you're a musician or engineer who insists on absolute quality, then the Onyx 400F Studio Recording Preamp with 192kHz FireWire I/O is the pre-eminent professional choice. The 400F is a no-compromise recording interface that brings superior sound, robust construction, and several "world's first" features to those looking to record on Mac or PC. And it comes bundled with Mackie's popular Tracktion 2 software for easy recording right out of the box.

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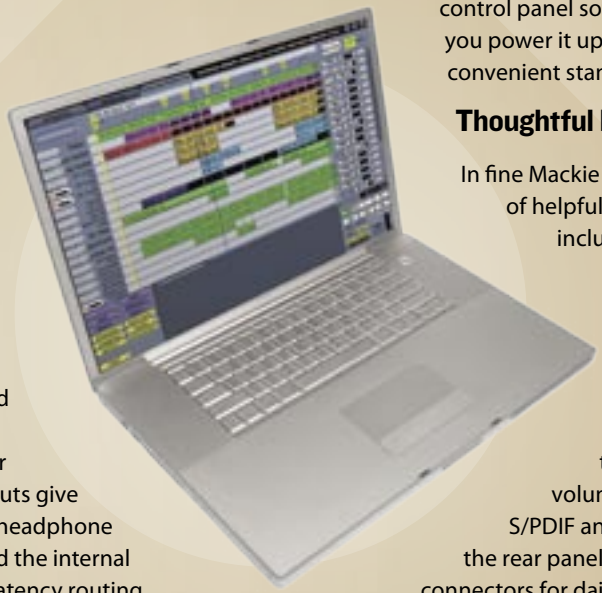
For most folks, any FireWire interface will do.
For the obsessed, there's Onyx.

The Onyx 400F is a 10-channel premium mic preamp and FireWire audio interface featuring four boutique-quality Onyx mic preamps. These highly acclaimed preamps offer superior headroom, sonic detail, and clarity vs. the competition—delivering 123dB dynamic range and an amazing .0007% THD—plus a sound that has been widely praised as exceptionally "open" and "revealing." The Onyx 400F also offers TRS inserts for inserting your favorite outboard gear into your signal path before sending it to your Mac or PC, plus an internal DSP Matrix Mixer with full recall and 64-bit floating point processing—a feature only found on the Onyx 400F and 1200F interfaces.

Applications

With four premium Onyx mic preamps, four line inputs and stereo S/PDIF digital inputs, the 400F is the ideal box for tracking small groups and overdub-style projects. Operation is refreshingly straightforward. You simply plug in your mics and instruments to the front or rear panel, and plug a FireWire cable into your Mac or PC. The 400F's eight individual outputs can be used for surround mixing, or for sending four discrete stereo headphone mixes to a headphone amp. For overdubs, the 400F's dual headphone outputs give both the engineer and musician their own headphone outs with independent volume control. And the internal 10 x 10 DSP Matrix Mixer allows near-zero-latency routing of any input to any output—very handy for users of older computers.



Engineered to Over-Perform

A common question regarding the sound quality of any digital audio interface is "What converters does it use?" Specifically, the Onyx 400F features mastering-grade 24-bit/192kHz AKM® 5385 and 4358 audio converters. But at the same time, the 400F's "sound quality" is a function of its entire system — the superb Onyx preamps, the well-engineered summing circuitry, the 64-bit floating point processing, and more. Unlike other audio interface manufacturers, who started out making sequencing software or MIDI gear, Mackie has a grizzled team of veteran analog engineers in-house. So we didn't just design the 400F, we over-designed it, calling upon our years of analog know-how and paying attention to every last detail.

Onboard 10 x 10 Matrix Mixer With 64-bit Processing

The Onyx 400F and 1200F are the first FireWire audio interfaces with true 64-bit onboard Matrix Mixers with floating-point DSP. The DSP-controlled mixer lets you route any input to any output with panning, level control, mute and solo controls, storing your mixes for instant recall. And it operates with or without a computer. So you can, for example, make five custom mixes of incoming live inputs, plus two channels coming back from your computer—patch in external compressors or reverbs—and send individual near-zero-latency stereo headphone mixes to up to four musicians, with an extra independent digital mix to your DAT or CD recorder. The 400F remembers how you have set the Matrix Mixer via control panel software and retains this routing when you power it up, even with no computer attached, for convenient standalone mixer functionality.

Thoughtful Extras and Robust Construction

In fine Mackie tradition, the Onyx 400F offers a host of helpful "extras" to make life easier. These include dual high-impedance instrument inputs so you can connect an acoustic, electric, or bass guitar directly to the unit, eliminating the need for an external direct box. There's also stereo Control Room outputs and dual stereo headphone outputs on the front panel, each with individual volume controls. In addition to 192kHz S/PDIF and Word Clock (BNC) I/O connections, the rear panel of the 400F offers dual FireWire connectors for daisy-chaining devices like external hard drives, optical drives, and even another Onyx 400F (Mac 10.4; PC coming soon).

On the construction side of things, the Onyx 400F is also exceptional. The unit features an extremely robust design with an all-steel chassis, aluminum faceplate and front-panel knobs, long-life switches, and ultra high-quality connectors on front and rear panels.

Includes Tracktion 2 Music Production Software

The Onyx 400F makes a perfect recording preamp and audio interface for all the major audio software applications. But for those looking to record and produce music with minimal hassle, we've included Mackie's Tracktion 2 Music Production Software. This popular new application is drawing raves from the press and users alike, thanks to its refreshingly simple single-screen interface and fast workflow. Yet it offers serious features like a 64-bit mix engine, unlimited track count, QuickTime support and much more. There's even a plug-in bundle with a complete suite of Mackie Mixing and Mastering tools.

Onyx 1200F

Recording Preamp & 192kHz FireWire Interface

- **Premium 30 input x 34 output FireWire audio interface**
- **12 flagship Onyx mic preamps with class-leading fidelity and dynamic range**
- **8 balanced line outputs via 25-pin d-sub connector**
- **16 x 16 ADAT I/O @ 48kHz (8x8 @ 96kHz, 4x4 @ 192kHz)**
- **4 headphone outputs with volume control and discrete stereo feeds**
- **Superb AKM® 24-bit/192kHz A/D and D/A converters**
- **Powerful Onboard DSP Matrix Mixer: connect any input to any output at near-zero latency**
- **Built-in control room functions include A/B Monitor Switching, Talkback, plus stereo and up to 7.1 surround output main volume control**
- **Balanced TRS send and return insert jacks on Inputs 1 and 2**
- **Dual FireWire ports for daisy chaining and direct connection to Mac or PC**
- **2x2 MIDI I/O plus Word Clock, stereo AES/EBU and stereo S/PDIF I/O**
- **Stand-alone mixer functionality for field and studio use without computer**
- **Includes Tracktion 2 Music Production Software and Final Mix Mastering Tools**

Take a look at the I/O and processing setup in most computer-based studios. Chances are, it's a mish-mash of mic preamps, processors, submixers and audio and MIDI interfaces, cobbled together from various manufacturers over the years. Sure, its impressive in an 80's "I've got a massive rack of gear" way, but it doesn't really make for an efficient or particularly great-sounding way to work in the 21st century. Enter the Onyx 1200F Studio Recording Preamp & 192kHz FireWire interface: a total studio solution that combines 12 premium Onyx mic preamps, 30 x 34 I/O, mastering-grade 192kHz converters, monitor control, FireWire connections and more into a single, ultra-convenient interface for Mac or PC.

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A Premium 30-Input/34-Output 192kHz FireWire Interface for Mac or PC!

12 Boutique Mic Preamps and Massive I/O

The Onyx 1200F is a no-compromise 30-input, 34-output studio recording preamp and FireWire audio interface featuring 12 boutique-quality Onyx mic preamps with individually-switchable phantom power. These highly acclaimed preamps have been garnering rave reviews and giving those snobby, mega-buck standalone mic preamps a run for their money—thanks to superior headroom, sonic detail, and clarity (namely, a whopping 123dB dynamic range and an amazingly low .0007% THD). But we all know when it comes to preamps, it's the sound that counts. And Onyx preamps have been widely praised as exceptionally "open" and "revealing" by music press and artist alike. For guitar and bass, Inputs 11 and 12 are switchable to HI-Z instrument inputs, so you can ditch the direct boxes and improve your tone at the same time.

The Right Connections

And because what goes in, sometimes needs to go back out, and then come back in again, the Onyx 1200F includes balanced Sends and Returns for inserting outboard gear like compressors or guitar processors into the signal path before sending it to your Mac or PC. The 1200F's rear panel is brimming with modern connections including FireWire, wordclock, S/PDIF, AES/EBU, two ADAT Optical I/O ports, and a 25-pin d-Sub connection with eight assignable balanced analog outputs. (Okay, take a breath here.) Also remarkably crammed into this production powerhouse are dual MIDI Ins and Outs, footswitchable Talkback facilities, two sets of control room monitor outputs, and four fully assignable headphone mix outputs. Try putting an I/O package like this together for anywhere near this price, and you'll see why the Onyx 1200F is such an incredibly sweet solution for anyone serious about recording and producing audio on their computer.

Over-Engineered vs. Over-Marketed

So many FireWire audio interfaces have hit the market recently, lumberjacks have been working overtime to produce enough wood to make paper for all the advertising. So one thing that can get lost in the rush to produce "me-too" FireWire products is quality. As a wise man once said, "haste makes lousy audio quality," so we took the extra time to over-engineer the entire 1200F signal path, including mastering-grade AKM® AK4358 8-channel ADC(s) and AK5385 Stereo DAC(s) converters—the same top-notch, phase-accurate converters you'll find in our flagship Digital X Bus consoles. Of course, the Onyx 1200F's "sound quality" is a function of its entire system — the superb Onyx preamps, the well-engineered summing circuitry, 64-bit floating point processing, and just plain good audio design. Put simply, there is no other box that does so much or sounds this good, at any price.

A Matrix Sequel That Doesn't Suck

The Onyx 1200F's little brother, the 400F, was the first FireWire audio interface with a true 64-bit onboard Matrix Mixer with floating-point DSP. In the 1200F, a next-generation 30 x 34 DSP-controlled Matrix Mixer lets you route any input to any output with panning, level control, mute and solo controls, storing your mixes for instant recall at a later date. (It's also worth noting that this high-powered DSP Matrix Mixer is the reason you can route any input to any output with an amazingly low .65 milliseconds of latency.) When tracking, you can even create four distinct headphone mixes, one for each musician. All settings can be stored via included 1200F control panel software, and this routing is retained when the unit powers back up—even with no computer attached. In this way, the 1200F can also serve as a standalone rackmount digital mixer (just in case its five thousand other features weren't enough).

When I put my bass through the Onyx preamp, I have to say I was completely shocked and almost appalled. I love my vintage gear, but the Onyx had all the fatness, and also this little extra 'thing' the vintage pres didn't have. It was amazing how rich and wide it sounded.

JUSTIN MELDAL-JOHNSON
Beck, Air, Imarobot

Satellite FIREWIRE RECORDING SYSTEM

Preview Product
On Display for the First Time Ever at **Winter NAMM 2006**

Desktop Musicians Are Now Cleared for Lift-Off

Desktop musicians spend enough time as it is plugging, unplugging, and untangling cables. And this is doubly true if you use your computer to record on location at gigs, rehearsals and other home studios. It's almost enough to make you stay home and write techno. But leave it to the freethinking minds at Mackie to come up with a solution that lets you record anywhere you like, without disconnecting your studio every time. The Satellite FireWire Recording System is revolutionary two-part audio interface featuring a sleek, portable FireWire recording pod and an optional Base Station. Together, this innovative system gives you superior sound quality and flexibility—not to mention never having to disconnect your studio when you hit the road.

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The Satellite FireWire Recording Pod

The Satellite Pod is the brains of the team. Enclosed within its brushed aluminum skin is one of the finest two-channel Firewire interfaces available. With two premium Onyx preamps specially designed for bus power through FireWire, and top-notch 24-bit/96kHz capable A/D and D/A converters, the Satellite brings sound quality in force. In addition to the highly acclaimed dual Onyx mic preamps, the Satellite Pod offers two headphone/control room outputs with individual level control. And for those with four-pin FireWire ports that don't support bus power, the Satellite Pod can be plugged in and powered traditionally (unlike our competitors' boxes). With its compact, rugged design, professional mic pres and converters, the Satellite Pod is a convenient way to get great sound anywhere you record.

All Your Base Are Belong To Us*

The beauty of the Satellite system becomes clear when the Satellite Pod is docked into the optional Base Station. The Pod snaps right into place to give you A/C power, additional I/O, talkback, and monitor switching—without connecting or disconnecting a single cable. In this way, you can quickly disconnect the Satellite Pod to go record some guitar or vocal overdubs at a friend's house, for example, then bring it back to your desktop studio without any hassle.

But the Base Station is not simply a place to park the Satellite Pod on your desktop. No, this is where system becomes a two-input, six-output Firewire audio interface with an advanced input-patching matrix, Talkback, Monitoring, and Surround Speaker control. When docked, both inputs can be switched between four sources: mic, instrument, and two balanced line level signals. So you can plug in a microphone, guitar or bass, and a couple of synths, and switch between them as needed—confident that you won't have to unplug them till the cables rot or you quit making music, whichever comes first.

** Our proofreader thought this headline was a typo. We told him to Google it. Just kidding... We don't have a proofreader.*

Talkback, Monitoring and Surround Control

The Base Station's Talkback section has a built in mic, so you can talk to talent over one of the two headphone outputs, or go old-school and use it to slate your DAW takes. The Control Room section allows you to select between two monitor outs for multiple monitor speaker setups, and as an added caveat, you can switch between monitoring your DAW outputs, or switch to monitoring the inputs—so you can plug in to jam or listen to your iPod without having to boot your DAW software. Lastly, the Satellite/Base Station combo allows you to control the volume of six outputs for surround sound with a single volume knob—a feature that would cost you around $700 if you had to buy it separately!

Tracktion Recording Action

The Satellite system comes with Mackie's popular Tracktion 2 Music Production Software. Tracktion 2's hallmark single-screen interface and intuitive workflow make it the perfect audio and MIDI production solution for both novice and seasoned DAW users alike. T2's feature set is immense: unlimited track count, VST and ReWire support, a high-definition 64-bit mix engine, QuickTime video import, external synchronization, MIDI controller mapping, integrated Mackie Control Universal and C4 support, and Mac and PC compatibility, just to name a few. But more importantly, Tracktion 2 does it all in a way that never gets in the way of your creativity.

But wait, there's more. We've also included a full complement of Mackie Mixing and Mastering tools plug-ins, plus an easy-to-use sampler. These powerful and great-sounding plug-ins round out the Satellite's Tracktion 2 software bundle and make it the perfect out-of-the-box solution.

* Note that this bundled version of Tracktion 2 does not include the additional plug-ins from LinPlug, IK Multimedia, reFX, etc. that are available in the standalone boxed version of T2.

Satellite

FireWire Recording System

- **Innovative 2-piece FireWire Recording System for professional recording to Mac or PC**
- **Dual Onyx mic preamps for superior sound quality versus competing interfaces**
- **8 inputs (2 active at any time) for connection of microphones, line sources, and instruments**
- **6 line-level outputs**
- **24-bit/96kHz capable sound quality**
- **Built in Control room functions include talkback and A/B monitor switching**
- **6-channel volume control allows for surround sound mixing**
- **Firewire protocol for low latency real time recording**
- **Satellite pod can be bus powered for field use, or externally powered as well, for added convenience**
- **Works with all ASIO and Core Audio compatible software, Mac and PC**
- **Bundled with full version of Tracktion 2 software for complete recording solution***
- **Indestructo Mackie all-metal construction holds up in the field**

Serious Recording Software For Serious Productivity

If you're a musician looking to record and share your music without distraction or compromise, you need Tracktion. With its clean, single-screen interface and intuitive layout, Tracktion was designed to let you get right to what you like doing best—creating music. Whether you're just getting started, or are a frustrated "big-name" DAW user, Tracktion can increase your productivity and yield stunning, professional results with almost no learning curve. Thousands of satisfied users and scores of glowing reviews can't be wrong: Tracktion rocks!

Your Music Comes Naturally To You... Now Recording Can Too.

Tracktion is incredibly easy-to-use Mac- and PC-compatible music production software that contains everything most people will ever need for creating, mixing, and mastering music. Its hallmark clean, single-screen interface makes a simple work of setting up, recording tracks, programming MIDI, mastering, or mixing down. Whether you're running the latest bleeding-edge Mac or PC, or an older model held together by prayers, all of Tracktion's functionality is at your disposal.

Easy To Use Real Music Production Software

While many other music production programs require massive user setup and configuration, Tracktion is incredibly simple to install and easy to master. Everything is done on a single screen with all the necessary tools right at your fingertips. Popup menus make it a breeze to navigate, allowing the creative process to flow naturally from beginning to end. Want to record something? Just drag the audio or MIDI input icon to whatever track you want and hit record. Need to add a VST instrument or effect? Drag a plug-in filter into place, right next to the track you want to effect. It sounds simple because it is simple.

If you're a seasoned DAW user, you'll be impressed with the surprising affordability of Tracktion and all its sophisticated features; Don't let the simple appearance fool you — Tracktion runs deep on many levels. Even experienced DAW users have found Tracktion is a package they can continue to grow with, as they step up their game.

Attn: Composers, Producers And Recording Engineers

Tracktion is for you too! Stop humming into chintzy micro-cassette recorders; Tracktion can be up and running in a matter of seconds, ready to record your ideas while they're fresh. And if you need to share your project files with folks across town (or on the other side of the planet), T2 can package them to send out for collaboration with others.

Tracktion has a large and rapidly growing loyal-user base and is quickly becoming one of the best-selling music production software packages on the market. Download the Tracktion demo at mackie.com/tracktion and find out why.

Tracktion 2.1: Same Great Interface, Even More New Features!

As easy as it is to build in new features, our engineers are intent preserving Tracktions's elegantly simple interface at all costs—after all, that's what attracts most people to Tracktion in the first place. Case in point, our new update, v2.1, adds a bevy of powerful new features without any operational complexity. Here's some highlights.

T2.1 New Features

Custom Control Surface creation • MP3 Import and MP3/Ogg Export MIDI Loop Recording • Support for Frontier Design Group® Tranzport™ • Filter Icon "Quick Control Parameter" • File Import Improvements Support for MIDI Bank Select Messages • Advanced Program and Bank Naming with MIDNAM Import • Filter Selection Menu Behaviours • Solo Isolate • Level Control on the Aux Send Filter Icon • Global Setting for Soloing Behaviour • Improved Organization of Settings Tab • Hide Control Section at bottom of Edit tab • Filter GUI Locked Default • MIDI Channel and MIDI Volume changed for multiple clips • Added support for FLAC, CAF, AU, VOC to export/import

* In the spirit of "hands-across-the water" and all that, we proudly recognise the Queen's English whenever we write about Tracktion. Its initial design was begun in "Ol' Blighty," after all. Cheery-oh!

Now With An Even Fuller Suite Of Plug-ins!

For T2, we partnered with everyone who would return our calls to bring you a full suite of high-quality "name-brand" effects plug-ins, virtual instruments, and loops. From guitar and bass sounds to keys, drums and effects, it has everything you need to make great-sounding music—at a ridiculously affordable price. Here's just a partial list of the included plug-ins:

- IK Multimedia Amplitube LE and Sample Tank 2 SE
- Lin Plug RMIV Drum Sampler
- reFX Slayer 2 and Claw
- Mackie Final Mix, Dynamics Suite, Instrument Suite, SoundFont player
- BigTick Ticky Clav, Cheese Machine, and Hexaline
- And more from Big Tick, Maxim Digital Audio, and Raw Material Software

New Mackie Plug-Ins for 2006!

CM-1 Mono Compressor
CS-1 Stereo Compressor
EQ6M Mono Multi-Mode EQ
EQ6S Six-Band EQ
SP-1 Stereo Panner Plus
MRVB-1 Studio Reverb

* Final T2 plug-in bundle is subject to change.

Tracktion 2 is very intuitive, simple, and powerful. Plus, at its price point, its going to be hard to whoop. It's very easy to just grab a filter and move it to the track I want. It's so simple to get a track done, it works fast just like me.

MORRIS HAYES

Producer & Keyboardist for Prince and Maceo Parker

Custom Headphone Mixes, Loud and Clean.

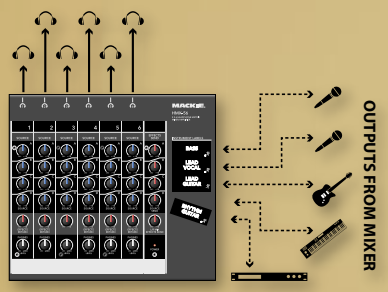
In the modern world, walls can be pretty thin. So many desktop recordists and producers have a need for multi-headphone amplification and mixing. Whether you're collaborating on a mix in your spare bedroom, or tracking a jam in the garage, everybody needs their own cans. Unfortunately, powered headphone mixers that sound good are pricey and rare. We've corrected all this with our HM Series High Power Headphone Mixers and Amplifiers. Now everyone can have a custom mix and still afford rent.

Designed for up to six musicians to dial in their own personalized mixes from five sources, the HMX-56 is equally at home in the studio or on stage. High output drives headphones loud and clean, and an effects loop allows each performer to add personal external effects.

HMX-56

6-channel Headphone Matrix Mixer

- **Six-Channel Matrix Mixer allows six musicians to dial in individual headphone mixes from main L/R and four additional inputs**
- **Six low noise, high-fidelity/high power headphone amplifiers**
- **Effects loop with individual level control on each channel**
- **Powerful output for stage or studio use**
- **Magnetic labels for easy input identification**



The HM-54 is a four-channel rackmount headphone amplification system with a master stereo input and separate direct stereo input for each channel. Users can switch between a shared or individual mix.

HM-54

4-channel Headphone Amplifier

- **Four stereo source-selectable channels, allowing listener to monitor master or individual stereo input**
- **Balanced stereo 1/4" inputs per channel**
- **Main input and individual channel level controls**
- **Powerful headphone outputs on front and rear panels**

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The Good Word
(from our good friends).

With the dual touchscreens, the Digital X Bus is the first digital console I've found that keeps my music moving, not stuck in menus.

BOOTSY COLLINS

The preamps on the Onyx have an excellent sound, and the EQ feels just right to me. I run most of my keyboard modules through it. It's also built really solid.

MIKE SHINODA
Linkin Park

In a world dominated by steep learning curves and hugely expensive, soul-deadening, mass-market computer recording software, there is an alternative! Tracktion 2 is a unique, powerful, and above all user-friendly platform for making music. It's a professional level product that's fun and inspiring to use.

VERNON REID
Living Colour

[Usher has] a fast moving show, and with our last digital mixer it sometimes took too long to step through all the menus to make a change. If I needed to pull something up in a stage wedge, sometimes I had to go through six or seven pages worth of menus to get there. With the TT24, I can get to everything within two steps. The TT24 is as quick as I am.

HERMAN WARD
Audio Supervisor, Usher World Tour

MACKIE.

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